

The Possibility of Contemporary Painting and Language Transformation-Study of Deng Junfeng's Artworks

Dong Fang

College of Design and Art, Hunan Institute of Applied Technology, Changde, China

Abstract: *Deng Junfeng, member of China Artists Association, approved artist qualification of Brittany Region, French Ministry of Culture, and contracted artist of Paris Gallery. Graduated from the European Superior School of Art in Brittany, France, (École Européenne Supérieure d'Art de Bretagne) received the National Higher Diploma of Plastic Expression Arts and awarded a master's degree, Superior Art School of Nord Pas de Calais Dunkirk-Tourcoing, France (École Supérieure d'Art du Nord-Pas de Calais / Dunkerque - Tourcoing), won the National Diploma of Plastic Arts, Bachelor's Degree and Jury Excellence Award, Lille 3 University, Tianjin Academy of Fine Arts received a bachelor's degree and awarded a bachelor's degree. Discuss his artistic growth experience in his study background, artistic expression language, and artistic achievements.*

Keywords: *Painting; Print Language; Oil Painting Language; The Contemporary*

1. Introduction

The development of Chinese contemporary art is basically synchronous with that of the West, but there is a problem that the basic level of our contemporary art is influenced by western ideas and practices. How to establish the concepts, language methods and methods of Chinese contemporary art is a subject that Chinese contemporary artists must face. Today's world is globalized and diversified, and we cannot narrowly consider which is more important, traditional, modern or contemporary. With the development of art today, the boundaries of painting types have become increasingly blurred, which is a trend. Printmaking and oil painting also belong to the western art system, they have a lot in common.

2. Research on the Possibility of Printmaking Language and His Own Learning Background

Any kind of art has its artistic characteristics and artistic language. Deng Junfeng uses his unique language to express works that reflect the current social life, thoughts and hearts. The language of art will also change into the development of science and technology of the times. Printmaking art is a unique form of artistic language expressed by indirect conversion to media. In the whole process of creation, there may be an increase in the uncertainty or instability of the characteristics of a certain material, so the expression of printmaking skills is difficult, complex production process, and black and white conversion requirements will be higher. In the diversified context of contemporary painting art, through in-depth research and exploration of the unique plastic art language of printmaking, more unknowns, explorations and uniqueness in artistic creation can be discovered, thereby enhancing the value of the printmaking language, to find the contemporary transformation of language and ideas and more possibilities. From the combination of his ideas and works he encountered with his creation, as well as the contingency encountered in the understanding, transformation and creation of printmaking language in contemporary art, he seeks the particularity and criticality of contemporary printmaking art language in the new era, cultural and unknown.

3. The Creation and Research of Studying Abroad in France

In recent years of study and life in France, Deng Junfeng has been researching the creation of artistic paintings that have a relationship between humans and animals. Inspired by Kafka's "Metamorphoses", Deleuze and Guattari's "Thousand Plateaus" in the generative animals, the ancient Chinese bizarre book "Shan Hai Jing" and the archaeological discovery of the Three Brothers cave walls in Ariège, France

Half-human, half-beast murals, as well as some related film and television works. In most of his works, Deng Junfeng cognition of the things and people around him is expressed through his cognition of animals and the cognition of animals' living environment, so he wants to have a deeper understanding of research through this topic, combined with the previous relationship between humans and animals and the research on artistic phenomenology, using theories and methods of art as support, through the analysis of artistic phenomena, academic activities, and works of art in human society and the improvement on academic research.



Figure 1: Another world series 2, silkscreen, 50x35cm, Junfeng Deng

In the Middle Ages in Europe, grotesque literary themes often appeared.[1] At first, these literary and artistic themes were unacceptable to most people, thinking that they were wild and worthless absurd fantasies, or pure decorative art without meaning, or just Purely in mythology. However, the existence of this bizarre artistic phenomenon is undeniable, and there are factors related to religious beliefs, historical reasons, social activities, and humanities behind it. Monsters, hybrids, composite animals, sphinxes, dragons, unicorns, mermaids, Pegasus, phoenixes: fantastic animals can be found everywhere in the world of art. [2]

The relationship between humans and animals in art is nothing new. Today, the form of hybrids and mutants returns, as well as physical and psychological metamorphosis. In fantasy art, this hybrid is a wonderful fusion of human and animal. It exists on cultures of any era and can be found in all genres of art. These creatures are present in art, from the past and present, and never ceases. It's like continuing to stir up a paid excitement. This is the chaotic chimera zone...

In science, researchers use animal experiments to advance research. The presence of this animal in our social activities is the source of the various debates and behaviors through which the essence and contradictory characteristics of human beings are revealed. Everyone has the right to life and liberty. This is a question about the relationship between man and animals, and for him these are topics related to the ethics of contemporary art research.

4. Understanding of Art and Reflection on Art Language

In today's diverse society, art is also diversified, which is an inevitable process of art's evolution of society. With the development and changes of today's society and culture, there are many forms of expression of contemporary art, such as painting, video, photography, installation, etc. The fusion of these art types reflects the process of diversification of today's art. Art is no longer limited to a single traditional painting expression method, and the classification boundaries of art are becoming more and more blurred, which is a trend.

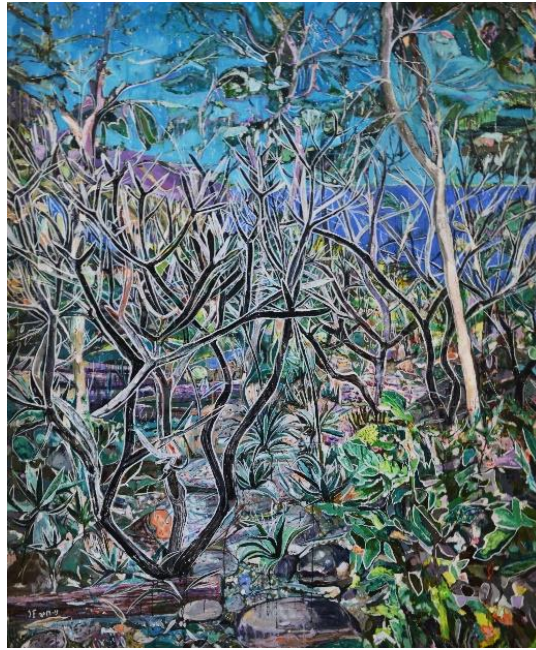


Figure 2: *Memory series 23, oil painting, 180x150cm, Junfeng Deng*

Returning to Deng Junfeng's contemporary paintings, his work make people feel that "today's" painting is not simply "painting", it is simply to describe a certain object or thing, etc., and it will not do meaningless "painted". The way of presentation of his work is a medium of expression of contemporary art, not limited to the traditional way of expression. He focuses on thinking about the relationship between today's society and his own creation, and how to use the language of creation to describe the content of the story to be expressed. From his series of works, it can be seen that he created with questions and selected topics of interest, thinking about how to choose different media to use according to his own artistic creation themes. Just like the difference between Cézanne, the "father of modernist painting" and his predecessors, creation is to innovate while respecting tradition. The purpose is that he frees Western painting art from the shackles of religion and politics, and does not pay attention to "the content of the painting", but rather lies in "how to paint" as the orientation of his artistic creation, what he yearns for is the "pure art" of "formalism" in painting, that is, to return to the origin of art.

How did Deng Junfeng choose the material medium? Is this material medium suitable for his own needs? Is it more beneficial to express what he wants? Can you present your own ideas? It is crucial to explore the creative process of these questions in mind. He is very interested in the material medium of painting. I think the painting he understands does not refer to simple oil painting, it includes a large number of painting materials (acrylic, printmaking, comprehensive materials, etc.) To better present what he wants, Deng Junfeng is only interested in traditional media materials, not traditional painting techniques. He is a balance between painting and printmaking. As an independent artistic practice, printmaking has many special creation rules. In the history of the art development of printmaking, it has also gone through two important development stages: from pure material reproduction to artistic creation.

In his article, he mentioned that when he was studying in France, he saw a book about painting in the school library called <<La peinture est morte, vive la peinture>>, which means "Painting is dead, long live painting". I understand that painting is not "death" in the true sense, as mentioned in the book: If painting is really "dead", why are there so many contemporary art exhibitions of painting? I think we should make full use of the media materials in painting to serve the creative ideas and concepts in art, convert the original traditional media and unique characteristics into their own artistic language expression, and amplify more painting elements in contemporary art more possibilities in the medium, rather than serving creative ideas as media materials. There is no difference between contemporary media and traditional media. No matter traditional media or new media, there is irreplaceable factors of them. It is just a simple application of materials, which does not mean whether they are "contemporary". The creation of a work depends on the artist himself. As long as it can be converted into a unique and ideological art form that he needs, perhaps in his opinion, these are the value of the art work itself.

5. Conclusion

Artist Deng Junfeng, when he was studying at the French Academy of Fine Arts, has already begun to create some paintings of his own that are independent of the teaching content of the academy. His work are his way of expressing his cognition through painting. In his pictures, in the composition of some works of *deja vu*, he replaced the human form with the animal form. These anthropomorphic animals, or the animalized human form, in a scene and in an environment, present a huge the imaginary space, this imaginary space, also prompts the viewer's participation. Deng Junfeng's works are created in series, and he has carried out very strict and in-depth research, which enables him to think more deeply about the fantasy images of Western art from yesterday to today, and can make good use of the knowledge he has learned and face contemporary problems of art. Combined, it also showcases valuable document discoveries combined with traditional Asian art.

References

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